

A Hymn of Thanksgiving for Victory

In Commemoration of the
Peace of Versailles

Anno Domini 1919

Set to music by
Peter Christian Lutkin



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PEACE

A Te Deum composed especially
in commemoration of the signing of
Peace at Versailles, June 28, 1919.

A Hymn of Thanksgiving for Victory

BY

PETER CHRISTIAN LUTKIN

Price 75 Cents

Performed at the Chicago North
Shore Music Festival with great
success, June 5, 1919.

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The work opens with introductory material for orchestra, the opening trumpet call of which is extensively employed in later portions of the hymn. It is with those measures that the chorus enters *forte* with the words "We praise Thee, O God." Another idea is set forth five measures later to the text "All the earth doth worship Thee," and in this sonorous material there presently is heard the sound of chimes. Following this there comes a more tranquil portion, in which is heard, sung by a distant choir, "To Thee all Angels cry aloud." Almost immediately there is a *crescendo* and a hastening of the time leading to a slow section in which the word "Holy" alternates in the full chorus *fortissimo* and a distant choir *pianissimo*. Imitative passages for the chorus (to the text "Heav'n and earth are full of Thy glory") lead to a climax, following which there appears in the orchestra alone the motive which had begun the work in the instrumental introduction. This is followed by a new section, "The glorious company of the Apostles," given out by the basses. The motive of the introduction returns *forte* in the music to "Thou art the King," and is followed by a tranquil division (*Andante espressivo*) in which a solo tenor sings "When Thou tookest upon Thee to deliver man." Some thirty measures later the chorus enters and it and the solo tenor lead the music through a *crescendo* to an imposing climax. There is a section (*Adagio*) for the tenors and basses written to the text "Thou sittest at the right hand of God," and this is followed by the solo tenor ("We therefore pray Thee"), whose strains are intertwined with those of a distant choir. The full choir enters again with the altos and basses in octaves singing "O Lord, save Thy people," the theme being taken up by the sopranos and tenors. Soon there comes a division (*Allegro energico*) in which to the words "Day by day," a fugal passage is announced by the basses. There is considerable working over of this material and, after a pause, the solo tenor enters once more in a more tranquil section ("Vouchsafe, O Lord"). Succeeding some expressive passages successively for the men's and the women's voices there returns the material that had formed the instrumental introduction to the hymn, which leads into the concluding section of the work—a grandiose restatement of the measures, "We praise Thee, O God," which had opened the choral section of the hymn. The Te Deum closes with a sonorous seven-fold "Amen."

PRESS NOTICES

Music News:

"Mr. Lutkin's great setting of the Te Deum (*A Hymn of Thanksgiving for Victory*), made especially for the occasion, proved to be a noble work, especially in its choral aspects, and it also has an abundance of orchestral interest. The solo part for tenor is not so effective."

Musical America:

"Mr. Lutkin's *Hymn of Thanksgiving for Victory* is a notable contribution to choral works, and shows the culture and erudition of the big musician. Its themes are terse and are developed with fine harmonic skill. The composer received a big ovation from the audience at its conclusion."

Chicago Evening American:

"Mr. Lutkin's big moment came in the form of a great ovation after his new composition *A Hymn of Thanksgiving for Victory* for chorus orchestra and tenor soloist. The work begins most auspiciously with an amazing rich score, an careful of swelling forceful harmony that showed Mr. Lutkin's perfect acquaintance with all the modern resources of orchestration. The only defect I can find is its length—the middle part losing considerably in thematic interest and development. Pruning and revising will make it an impressive work."

PRESS NOTICES

Musical Leader:

"Then, written especially for the occasion, there was heard the *Hymn of Thanksgiving* by Dean Lutkin, a fine and inspiring choral work which had an instantaneous success."

Chicago Daily News:

"Mr. Lutkin's *Hymn of Thanksgiving* is an elaborate choral work, showing erudition and adroitness in the handling of musical material and invention as to instrumental combination. The choral part is effective, and particular mention should be made of the effect of the small choir which sang a cappella against the larger chorus. The work was well received and is a very good composition for a festival occasion."

Chicago Evening Journal:

"Of the new compositions, one was *A Hymn of Thanksgiving for Victory* by Peter Christian Lutkin, the words being a translation of the *Te Deum* as used in the Episcopal church. It is an extended work with passages of considerable excellence. It begins in a lofty, exultant strain, which is quoted at various times later, and which is the best thing in it. This section is choral, a style of writing in which the composer has had rather more success than in solo passages. In the whole the hymn is stately and impressive, though it does not completely maintain the level of the section to which allusion has been made."

Written for the Eleventh Music Festival of the Chicago North Shore Festival Association, Evanston, Illinois, May 30, 31, June 2, 4, 5, 1919

A HYMN OF THANKSGIVING

TE DEUM LAUDAMUS

for tenor solo, chorus, orchestra, chimes and organ by

PETER CHRISTIAN LUTKIN

New York — The H.W. GRAY Co., Sole Agents for NOVELLO & COMPANY, Ltd. — London

Sostenuto $\text{♩} = 63$ Moderato con moto $\text{♩} = 100$

f *p*

Sostenuto Moderato con moto

f *mp*

Sostenuto Moderato con moto

f *mf*

più animato

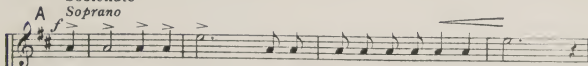
cresc. *f*

Note. The effectiveness of certain portions of this work will be enhanced by the use of a small chorus sufficiently removed from the main chorus to produce an antiphonal effect

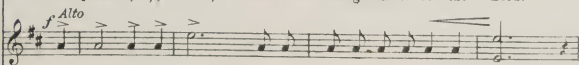
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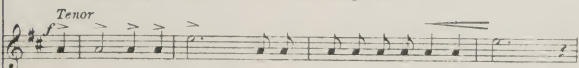
Sostenuto
Soprano



We praise Thee, O God, We ac - knowledge Thee to be the Lord.



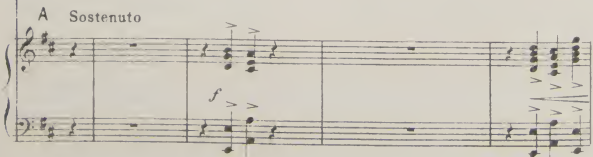
We praise Thee, O God, We ac - knowledge Thee to be the Lord.



We praise Thee, O God, We ac - knowledge Thee to be the Lord.



We praise Thee, O God, We ac knowledge Thee to be the Lord.



ff Moderato $\text{♩} = 92$

Three vocal staves (Soprano, Alto, and Tenor/Bass) in G major. The melody is marked *ff* and Moderato. The lyrics are: "All the earth doth wor-ship Thee, All the earth doth wor-ship Thee, the".

All the earth doth wor-ship Thee, All the earth doth wor-ship Thee, the
Moderato

Piano accompaniment for the first system, marked *ff* and Moderato. The right hand plays chords and the left hand plays a rhythmic pattern.

Three vocal staves continuing the melody. The lyrics are: "Fa-ther ev-er-last-ing, the Fa-ther ev-er-last-ing, the Fa-ther, the Fa-ther, the".

Piano accompaniment for the second system. The right hand features a bell-like texture, indicated by the word "Bells" written above the staff.

allargando

a tempo

Fa-ther ev-er - last - ing.

Fa-ther ev-er - last - ing.

Fa-ther ev-er - last - ing.

Fa-ther ev-er - last - ing.

allargando

 σ^2

52

a tempo

 f m

dim.

D *Distant Choir*

cresc. e un poco accel.

To Thee all An-gels cry a-loud, the Heav'ns and all the Powers therein. To

To Thee all Angels cry a-loud, the Heav'ns and all the Powers therein. To

To Thee all Angels cry a-loud, the Heav'ns and all the Powers therein. To

To Thee _____ all An _____ gels

B

p

cresc. e un poco accel.

♩ = 60

Thee Cher-u-bim and Ser - a-phim con - tin - u - al - ly cry.

Thee Cher-u-bim and Ser - a-phim con - tin - u - al - ly cry.

Thee Cher-u-bim and Ser - a-phim con - tin - u - al - ly cry.

cry a - loud con - tin - u - al - ly cry.

Largo e molto maestoso

ff

Full Choir

fff Ho - ly,

fff Ho - ly,

fff Ho - ly,

fff Ho - ly,

Ho - ly,

dim. molto

fff

f

Distant Choir

Full Choir

Ho - ly, Ho - ly,

Ho - ly, Ho - ly,

Ho - ly,

Ho - ly,

pp *ff* *sf*

pp Ho - ly,

pp Ho - ly,

f dim. molto *pp* *ff*

Full Choir *sf* *più mosso* $\text{♩} = 80$

Ho - ly, *sf*

Ho - ly, *sf*

Ho - ly, *sf* Lord God of Sa - ba - oth, *mf*

Ho - ly, *sf* Lord God of Sa -

più mosso

mf

mf

Lord God of Sa - ba - oth, Lord God of Sa - ba - oth;

mf

Lord God of Sa - ba - oth, Lord God of Sa - ba - oth;

Lord God, Lord God of Sa - ba - oth;

ba - oth, Lord God of Sa - ba - oth;

E *L'istesso tempo* ♩ = ♩

mp
Heav'n and earth are full of Thy Glory,
mp Heav'n and earth are full of Thy Glo - ry, *mf* Heav'n and earth are
mp Heav'n and earth are full of Thy Glo - ry, *mf* Heav'n and earth are full of Thy

E
p
mf *cresc.* *f* *ff* *Grandioso*
Heav'n and earth are full of Thy Glo - ry, are full of Thy Glo - ry, full of Thy
mf *f* *ff*
Heav'n and earth, heav'n and earth are full of Thy Glo - ry, full of Thy
f *ff*
full of Thy Glo - ry, Thy Glo - ry, full of Thy Glo - ry,
f *ff*
Glo - ry, Heav'n and earth heav'n and earth are full of Thy Glo - ry, full of Thy

Grandioso
cresc. *f* *ff*
full of Thy Glo - ry, full of Thy

allargando

9

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Glo - ry, Heav'n and earth are full of the Maj-es-ty of Thy Glo-". The music is in a key with three flats (B-flat major or D-flat minor) and 4/4 time. It features a **F** (Fortissimo) dynamic and *sff* (sforzando) markings. The tempo is *allargando* (ritardando). The piano part includes chords and arpeggiated figures.

Glo - ry, Heav'n and earth are full of the Maj-es-ty of Thy Glo-

Glo - ry, Heav'n and earth are full of the Maj-es-ty of Thy Glo-

Glo - ry, Heav'n and earth are full of the Maj-es-ty of Thy Glo-

Glo - ry, Heav'n and earth are full of the Maj-es-ty of Thy Glo-

Four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics "ry.". The music is in a key with two sharps (D major or B minor) and 4/4 time. The tempo is *a tempo*. The staves are mostly empty, indicating a long rest for the voices.

ry.

ry.

ry.

ry.

Piano accompaniment for the section starting with *a tempo*. The music is in a key with two sharps (D major or B minor) and 4/4 time. It features dynamics *sf* (sforzando), *f* (forte), *mf* (mezzo-forte), and *p* (piano). The piano part includes chords and arpeggiated figures.

a tempo

sf

f

mf

p

G Moderato $\text{♩} = 80$

mf

The glo - rious com - pa - ny —

G Moderato

mf Quasi arpe

mf

praise

praise

mf

praise — Thee.

— of the A - pos - tles praise Thee.

Thee.
 Thee.
mf
 The good - ly fel - low:ship —

mf
 praise
mf
 praise
 — of — the Proph - ets praise Thee.
mf
 praise — Thee.

Thee.

Thee.

The no - ble ar - my of

The

The no - ble

The no - ble

The no - ble ar - my of Mar - tyrs

Mar - tyrs, the no - ble ar - my of Mar - tyrs

no - ble ar - my, the ar - my of Mar - tyrs

ar - my, the no - ble ar - my of Mar - tyrs

f *J*

praise Thee, praise — Thee, praise — Thee.

f *mf*

praise — Thee, praise — Thee, praise Thee The holy Church thru-out all the

f *mf*

praise Thee, praise Thee, praise Thee.

f *mf*

praise Thee, praise Thee, praise Thee. The ho-ly

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal parts begin with a forte (*f*) dynamic and a 'J' (ritardando) marking. The piano part starts with a forte (*f*) dynamic. The lyrics are: 'praise Thee, praise — Thee, praise — Thee.' followed by 'praise — Thee, praise — Thee, praise Thee The holy Church thru-out all the' and 'praise Thee, praise Thee, praise Thee.' and 'praise Thee, praise Thee, praise Thee. The ho-ly'.

meno mosso
mp

The ho-ly Church thru-out all the world, doth ac -

mp

world, the ho-ly Church thru-out all the world, doth ac -

mf *mp*

The ho-ly Church thru-out all the world thru-out all the world, doth ac -

mp

Church thru-out all the world, the Church thru-out all the world, doth ac -

meno mosso

The second system of the musical score continues the vocal and piano parts. It features a 'meno mosso' (slower) tempo change and a mezzo-piano (*mp*) dynamic. The vocal parts have a mezzo-piano (*mp*) dynamic, while the piano part has a mezzo-forte (*mf*) dynamic. The lyrics are: 'The ho-ly Church thru-out all the world, doth ac -' followed by 'world, the ho-ly Church thru-out all the world, doth ac -' and 'The ho-ly Church thru-out all the world thru-out all the world, doth ac -' and 'Church thru-out all the world, the Church thru-out all the world, doth ac -'. The system ends with a 'meno mosso' marking.

knowledge Thee, the Fa-ther of an in - fi-nite Ma-jes - ty; Thine a -

knowledge Thee, the Fa-ther of an in - fi-nite Ma-jes - ty; Thine a -

knowledge Thee, the Fa-ther of an in - fi-nite Ma-jes - ty; Thine a -

knowledge Thee, the Fa-ther of an in - fi-nite Ma-jes - ty; Thine a -

dim. e rit. *a tempo*

dim. e rit. *a tempo*

dim. e rit. *a tempo*

dim. e rit. *a tempo*

piu lento *pp* *dim. e rit.*

dor-a-ble true and on-ly Son; Al-so the Holy Ghost the Com-fort - er.

pp *dim. e rit.*

dor-a-ble true and on-ly Son; Al-so the Holy Ghost the Com-fort - er.

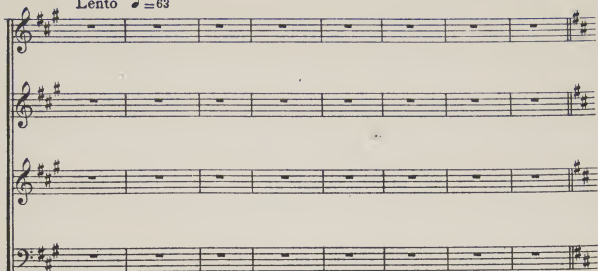
pp *dim. e rit.*

dor-a-ble true and on-ly Son; Al-so the Holy Ghost the Com-fort - er.

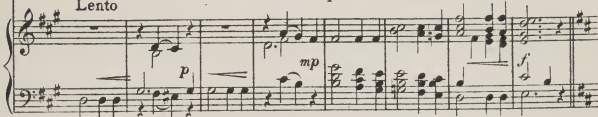
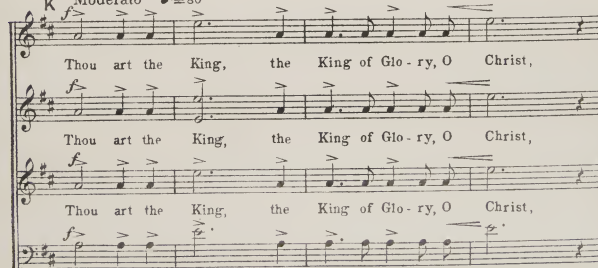
pp *dim. e rit.*

dor-a-ble true and on-ly Son; Al-so the Holy Ghost the Com-fort - er.

piu lento *dim. e rit.* *pp*

Lento $\text{♩} = 63$ 

Lento

poco accel. e molto cresc. rit.K Moderato $\text{♩} = 50$ 

K Moderato



ff $\text{♩} = 92$

Thou art the ev - er - last - ing Son, Thou art the ev - er - last - ing Son, the

Thou art the ev - er - last - ing Son, Thou art the ev - er - last - ing Son, the

Thou art the ev - er - last - ing Son, Thou art the ev - er - last - ing Son, the

Thou art the ev - er - last - ing Son, Thou art the ev - er - last - ing Son, the

Son of the Fa - ther, the Son of the Fa - ther, the Fa - ther, the

Son of the Fa - ther, the Son of the Fa - ther, the Fa - ther, the

Son of the Fa - ther, the Son of the Fa - ther, the Fa - ther, the

Son of the Fa - ther, the Son of the Fa - ther, the Fa - ther, the

allargando

17

a tempo

Fa-ther, the Fa-ther ev-er - last - ing.

Fa-ther, the Fa-ther ev-er - last - ing.

Fa-ther, the Fa-ther ev-er - last - ing.

Fa-ther, the Fa-ther ev-er - last - ing.

a tempo

allargando

sf sf f molto dim. e rit.

Tenor Solo

Andante espressivo ♩ = 69

legato

When Thou tookest up - on Thee to de -

liv - er man, Thou didst hum-ble Thy-self to be born of a

Vir - gin, When Thou tookest up - on Thee to de - liv - er man,

Thou didst hum-ble Thy - self, ————— Thou didst hum-ble Thy -

self ————— to be born of a Vir - gin, ————— to be born of a

Vir - gin. ————— When

mp *mf* *mp* *mf* *poco rit.* *p* *poco rit.* *p* *mf* *ppp* *sempre rit. e dim.*

Agitato

cresc. e accel.

Thou hadst o - ver - come — the sharp-ness of death, Thou didst

Animato ma non troppo $\text{♩} = 72$

o - pen the King - dom, the King - dom of

M Tenor Solo

cresc. poco

Heav'n to all be - lievers, Thou didst o - pen,

Thou didst o - pen the King - dom, the King - dom of

Thou didst o - pen the King - dom, the King - dom of

Thou didst o - pen the King - dom, the King - dom of

Thou didst o - pen the King - dom, the King - dom of

Thou didst o - pen the King - dom, the King - dom of

a poco

Thou didst o - pen the King - dom, the King - dom of Hea - ven,

a poco Heav'n, Thou didst o - pen the King - dom, the King - dom of Heav'n to all be -

a poco Heav'n, Thou didst o - pen the King - dom, the King - dom of Heav'n to all be -

a poco Heav'n, Thou didst o - pen the King - dom, the King - dom of Heav'n to all be -

a poco Heav'n, Thou didst o - pen the King - dom, the King - dom of Heav'n to all be -

a poco

cresc. to all be - leiv - ers, to all be - leiv - ers, Thou didst

cresc. leiv - ers, to all be - leiv - ers Thou didst

cresc. leiv - ers, to all be - leiv - ers Thou didst

cresc. leiv - ers, to all be - leiv - ers Thou didst

cresc. leiv - ers, to all be - leiv - ers Thou didst

f *cresc.* *ff*

allargando

o - pen the King-dom of Heav'n to all be - leiv -

o - pen the King-dom of Heav'n to all be - leiv -

o - pen the King-dom of Heav'n to all be - leiv -

o - pen the King-dom of Heav'n to all be - leiv -

o - pen the King-dom of Heav'n to all be - leiv -

allargando

ers.

ers.

ers.

ers.

ers.

Sostenuto $\text{♩} = 60$

mf

f

22 Chorus
Tenors and Basses *mf* Adagio $\text{♩} = 120$

Thou sit - test at the right hand of God, in the Glo-ry, the

N Adagio
mf legato

Glo - ry of the Fa - ther.

Sostenuto

Sopranos and Altos

Adagio
mf

We be - leive, we be - leive that Thou shalt come to be our Judge

mf sempre legato

0

Tenor Solo *mf* Moderato ♩ = 80

to be our Judge We there-fore pray Thee

help Thy ser-vants whom Thou hast re-deem-ed with Thy

pre-cious blood, help Thy ser-vants, help Thy ser-vants

poco rit.
whom Thou hast re-deem-ed with Thy pre-cious blood.

poco rit. e dim.

Tenor Solo

mf a tempo

f *dim.* *e*

mf *Dim.*

Make them to be numbered with Thy Saints in glo - ry, in glo - ry in

mf *dim.* *e*

Make them to be numbered with Thy Saints in glo - ry, in glo - ry in

mf *dim.* *e*

Make them to be numbered with Thy Saints in glo - ry, in glo - ry in

a tempo

poco rit. *Adagio* $\text{♩} = 60$

num - bered with Thy Saints in glo-ry,

p

ry ev - er - last - ing, in glory ev - er -

p

ry ev - er - last - ing, in

poco rit. *p*

glo - ry ev - er - last - ing, in

Full Choir

Q Un poco Allegro $\text{♩} = 104$

mp in glo-ry. —
dim. e rit. last ing. *mf*
p in glo-ry ev-er - last - ing. O Lord, save Thy peo-ple, and
dim. e rit. glo-ry ev - er - last-ing. —
dim. e rit. glo ry. — O Lord, save Thy peo-ple, and
 Q Un poco Allegro *mf*

— — — — —
 bless Thine her - i - tage, Gov-ern them and lift them up for -
 — — — — —
 bless Thine her - i - tage, Gov-ern them and lift them up for -
 — — — — —

mf

O Lord, save Thy peo-ple, and bless Thine her-i - tage.

ev - er.

mf

O Lord, save Thy peo-ple, and bless Thine her-i - tage.

ev - er.

mf

Gov-ern them and lift them up for -

Gov-ern them and lift them up

Gov-ern them and lift them up for -

Gov-ern them and lift them up

ev - er.

for - ev - er.

ev - er.

for - ev - er.

accel.

R Allegro energico ♩ = 120

f

Day by day we mag-ni-fy Thee and we wor-ship Thy Name, ev-er

R Allegro energico

f

Day by day we
world with-out end, world with-out end, we wor-ship Thy

mag-ni-fy Thee and we wor-ship Thy Name, ev-er world with-out
Name, Thy Name, ev-er world with-out

Day by .

Day by day we mag-ni-fy Thee and we

end, world with-out end we wor-ship Thy Name,

end, world with-out end we mag-ni-fy Thee and we

day we mag-ni-fy Thee and we wor-ship ev-er Thy

wor-ship Thy Name, ev-er world with-out end we mag-ni-fy

day by day we wor-ship Thy Name, we

wor-ship ev-er Thy Name, Thy Name, we

Name, day by day we mag-ni-fy Thee and we wor-ship Thy Name
 Thee, and we wor-ship Thy Name ev-er,
 wor-ship ev-er Thy Name; day by day we mag-ni-fy
 mag-ni-fy Thee and we wor-ship ev-er Thy Name; day by

ev-er world with-out end, *S* *mp* we
 day by day, *mp* we
 Thee, Day by day, we wor-ship,
 day we mag-ni-fy Thee, we wor-ship, *S*

wor - ship, we wor - ship,
 wor - ship, we wor - ship Thy *mf*
 we wor - ship, *mf*
 we wor - ship, Thy

OTESC.

mf
 Thy Name, Thy Name, world with-out
 Name, Thy Name, world with-out
mf
 Thy Name, Thy Name, world without
 Name, Thy Name, world with-out

end, _____ day by day we

end, _____ day by day we

end, _____ day by day we

end, _____ day by day we

f *ff*

mag-ni-fy Thee and we wor-ship Thy Name ev-er world with-out end. _____

mag-ni-fy Thee and we wor-ship Thy Name ev-er world with-out end. _____

mag-ni-fy Thee and we wor-ship Thy Name ev-er world with-out end. _____

mag-ni-fy Thee and we wor-ship Thy Name ev-er world with-out end. _____

ff

mag-ni-fy Thee and we wor-ship Thy Name ev-er world with-out end. _____

Bells

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves, with the first three staves in treble clef and the fourth in bass clef. The key signature is one flat (B-flat) and the time signature is 4/4. The melody is simple and consists of a few notes, with the first staff starting on a whole note and the subsequent staves continuing the melody. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff. The score is written in ink on aged, slightly yellowed paper.

The musical score is for a Tenor Solo, marked 'p' (piano). It is in 4/4 time and features a key signature of one flat (B-flat). The melody is written in the treble clef, while the accompaniment is in the bass clef. The score consists of 12 measures. The first measure has a whole note chord in the treble and a half note in the bass. The second measure has a whole note chord in the treble and a half note in the bass. The third measure has a whole note chord in the treble and a half note in the bass. The fourth measure has a whole note chord in the treble and a half note in the bass. The fifth measure has a whole note chord in the treble and a half note in the bass. The sixth measure has a whole note chord in the treble and a half note in the bass. The seventh measure has a whole note chord in the treble and a half note in the bass. The eighth measure has a whole note chord in the treble and a half note in the bass. The ninth measure has a whole note chord in the treble and a half note in the bass. The tenth measure has a whole note chord in the treble and a half note in the bass. The eleventh measure has a whole note chord in the treble and a half note in the bass. The twelfth measure has a whole note chord in the treble and a half note in the bass. The score ends with a double bar line.

Andante espressivo ♩ = 69 *Tenor Solo* *mp*

Vouch-safe, O Lord, to keep us this day.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-4. The score is in 4/4 time, key of B-flat major, and features a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked "Allegretto" and the mood is "sempre legato".

poco rit.

with - out sin O

— with. out sin. *a tempo*

The first system of the musical score for 'The Song of the Lark'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'a tempo'. The first measure of the treble staff has the instruction 'poco rit.' below it. The second measure of the treble staff has the instruction 'p' below it. The music features a melody in the treble staff and a supporting bass line in the bass staff.

piu moto

Lord, have mer-cy up - on us.

piu moto *a tempo*

mf *pp*

Lento rit.

p

have mer-cy up - on us.

poco rit.

rit. *p*

Sostenuto $\text{♩} = 60$

Chorus
Tenors and Bases

p *o*

Adagio $\text{♩} = 120$

U

Lord let Thy mer-cy be up - on us as our trust is in

U *p*

Thee, — as our trust is in Thee.

pp

Sostenuto

Adagio *p*

Sopranos and Altos

O Lord, O Lord, in Thee have I trust-ed let me

p sempre legato

nev-er be cor- found-ed.

pp

V Lento $\text{♩} = 63$

p *mf*

piu moto

mp *f*

Moderato con moto

mf

piu animato

f

cresc. e rit.

f

X Sostenuito

We praise Thee, O God, we ac - knowl-edge Thee to be the
 We praise Thee, O God, we ac - knowl-edge Thee to be the
 We praise Thee, O God, we ac - knowl-edge Thee to be the
 We praise Thee, O God, we ac - knowl-edge Thee to be the

X Sostenuito

Moderato $\text{♩} = 92$ *ff*

Lord. All the earth doth wor - ship Thee, All the earth doth
 Lord. All the earth doth wor - ship Thee, All the earth doth
 Lord. All the earth doth wor ship Thee, All the earth doth

Lord. All the earth doth wor - ship Thee, All the earth doth
 Moderato

wor-ship Thee, the Fa-ther ev-er-last-ing, the Fa-ther ev-er-last-ing, the

wor-ship Thee, the Fa-ther ev-er-last-ing, the Fa-ther ev-er-last-ing, the

wor-ship Thee, the Fa-ther ev-er-last-ing, the Fa-ther ev-er-last-ing, the

wor-ship Thee, the Fa-ther ev-er-last-ing, the Fa-ther ev-er-last-ing, the

allargando

Fa-ther, the Fa-ther, the Fa-ther ev-er-last-

Fa-ther, the Fa-ther, the Fa-ther ev-er-last-

Fa-ther, the Fa-ther, the Fa-ther ev-er-last-

Fa-ther, the Fa-ther, the Fa-ther ev-er-last-

allargando *sf*

Moderato ♩ = 72

sf ing. A - men,

sf ing. A men,

sf ing. A - men,

sf ing. A - men,

sf ing. *Moderato*

sf A - men,

sf A - men,

sf A - men,

sf A - men,

sf

Musical score for a choral and piano arrangement. The score is written in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef).

The first system shows the vocal staves with the lyrics "A - men, a - men, a - men," and the piano accompaniment. The piano part includes a melodic line in the right hand and a harmonic line in the left hand, both marked *sf* (sforzando).

The second system continues the vocal and piano parts. The piano part features a more complex rhythmic pattern in the right hand, including sixteenth notes and eighth notes, while the left hand provides a steady harmonic accompaniment.

The third system shows the vocal staves with the lyrics "A - men, a - men, a - men," and the piano accompaniment. The piano part includes a melodic line in the right hand and a harmonic line in the left hand, both marked *sf* (sforzando).

The fourth system continues the vocal and piano parts. The piano part features a more complex rhythmic pattern in the right hand, including sixteenth notes and eighth notes, while the left hand provides a steady harmonic accompaniment.

The fifth system shows the vocal staves with the lyrics "A - men, a - men, a - men," and the piano accompaniment. The piano part includes a melodic line in the right hand and a harmonic line in the left hand, both marked *sf* (sforzando).

The sixth system continues the vocal and piano parts. The piano part features a more complex rhythmic pattern in the right hand, including sixteenth notes and eighth notes, while the left hand provides a steady harmonic accompaniment.

The seventh system shows the vocal staves with the lyrics "A - men, a - men, a - men," and the piano accompaniment. The piano part includes a melodic line in the right hand and a harmonic line in the left hand, both marked *sf* (sforzando).

The eighth system continues the vocal and piano parts. The piano part features a more complex rhythmic pattern in the right hand, including sixteenth notes and eighth notes, while the left hand provides a steady harmonic accompaniment.

The ninth system shows the vocal staves with the lyrics "A - men, a - men, a - men," and the piano accompaniment. The piano part includes a melodic line in the right hand and a harmonic line in the left hand, both marked *sf* (sforzando).

The tenth system continues the vocal and piano parts. The piano part features a more complex rhythmic pattern in the right hand, including sixteenth notes and eighth notes, while the left hand provides a steady harmonic accompaniment.



